first three decades of this century imagined him— this stripling was completely translated into song and melody by Robert Schumann, the eternal youth, so long as he felt himself in full possession of his powers. There are indeed moments when his music reminds one of the eternal " old maid."

162.

DRAMATIC SINGERS.—"Why does this beggar sing?[3J] " Probably he does not know how to wall." " Then he does right." But our dramatic singers, who wail because they do not know how to sing —are they also in the right ?

163.

DRAMATIC Music.—For him who does not see what is happening on the stage, dramatic music is a monstrosity, just as the running commentary to a lost text Is a monstrosity. Such music requires us to have ears where our eyes are. This, however, is doing violence to Euterpe, who, poor Muse, wants to have her eyes and ears where the other Muses have theirs.

164.

VICTORY AND REASONABLENESS. — Unfortunately in the aesthetic wars, which artists provoke by their works and apologias for their works, just as Is the case In real war, it Is might and not reason that decides. All the world now assumes as a historical fact that, In his c^;.-pir!:e with Plccinl, Gluck was In the right. At any rate, he was victorious, and had might on his side,